

**Gender representation
and stereotypes
in *Global elementary***

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Licenciatura en inglés
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Bahía Blanca 2018

Acknowledgments

This work would not have been possible without the support of my family and my husband, who have always been loving and encouraging in all of my pursuits. A special thanks to them and my best friend Laura for believing in me.

I am indebted to all my educators, who have been my guidance and professional models, and I would especially like to thank my teachers at UFASTA for showing me the way into Linguistics and scientific research.

And, of course, I am grateful to all my dear students, because they have trusted me with guiding them in the adventure of learning a new language. They are an incredible source of feedback and a vital component in teaching.

Abstract

Textbooks are usually considered a fundamental part of teaching; defended by their supporters and despite their detractors, they have persisted for centuries because they have been able to adapt to different pedagogical currents and methodological approaches. But regardless of the times, coursebooks have never ceased to reflect societies, attitudes and beliefs. In the last decades, women have been gaining power and representation in society, though this empowerment has not always been fairly translated in textbooks. Many researchers have analysed EFL materials only to find out that they were strongly male-biased and that they depicted women in a stereotyped way. Fortunately, there has been much progress in the field since then, although imbalance and stereotypes are still not infrequent. This study is a quantitative and qualitative study of the texts and illustrations of a coursebook I use – *Global elementary-*, and it aims at examining the gender representations and labels in it. In addition, this analysis intends to go beyond mere judgment and encourage ways of regarding EFL materials that foster a more egalitarian and fair representation of the genders. The results of this study show many improvements and considerable effort in portraying a more balanced depiction of females and males; there are, however, some conservative views in in the visual and linguistic content. The key lies in identifying these imbalances in order to use them to trigger enriching debates with our students and raise awareness on the subject.

Key words: EFL, gender bias, stereotype, gender balance, textbook, gender representations, gender roles, discourse analysis, equality.

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Introduction and purpose

What is in a textbook?

Teachers frequently say that textbooks are “a necessary evil”. The reason is that they usually work on very tight schedules, that developing language materials is extremely time consuming and that institutions are sometimes inflexible. As a result, educators end up choosing a coursebook which (hopefully) adapts to their teaching context, to a greater or lesser extent. It is not all “gloom and doom”, though. In fact, Brugeilles and Cromer (2009:15) enumerate several benefits: *textbooks contain the general components of the curriculum, structure the teaching sequence and form the basis of assessment*. In addition, *they are still the cheapest of available media, and they are easy to carry and use*. Some statistical data highlight the central role of coursebooks. Sadker and Zittleman (2007:144) claim “that students spend as much as 80 to 95 percent of classroom time using textbooks and that teachers make a majority of their instructional decisions based on the textbook.” Also, a Canadian study found that the average teacher uses coursebooks for 70 to 90 percent of classroom time (Baldwin and Baldwin 1992).

Another recurring statement is that textbooks are “a mirror of their times”. In other words, coursebook authors implicitly and/or explicitly reflect their socio-cultural attitudes and beliefs in the materials they produce. Due to the fact that textbooks have an educational role, it is only natural that the representations of gender they feature will “influence perceptions and contribute to challenge stereotypical visions” (Vettorel and Lopriore 2013). More specifically in EFL teaching, Sunderland (1994:7) explains that English (as well as other languages) is linguistically gendered in its “code” and that, as a result, learning English (and other linguistically-gendered languages) implies conceptualising the world in a gendered way. It can be thus concluded that “to put a book on the open market implies a moral contract that the book has been cleared of basic faults” (Brumfit 1980:30). Or as Brugeilles and Cromer (2009:14) conclude in their work “Promoting Gender Equality through Textbooks. A methodological guide”

Not only do they (textbooks) contribute to learning through dissemination of knowledge, but they also play a role in children’s upbringing by directly or indirectly transmitting models of social behaviour, norms and values.

Textbooks are therefore a tool for both education and social change. To monitor their content, ensure that they are distributed and guarantee their use in society, a clear policy is necessary.

Textbook assessment

Due to this need to define and apply systematic criteria for assessing coursebooks, several authors have developed “checklists” (based on supposedly generalizable criteria) to help teachers evaluate the materials they use (Sheldon 1988), and to assess gender representations, in particular, Brugeilles and Cromer (2009:48) suggest a detailed list of stages and tools to be used when monitoring textbooks. This emphasis on gender representation is triggered by the fact that women’s presence is growing in many fields and, as a result, this phenomenon is equally traced in EFL materials. In fact, Pérez-Sabater (2013) points out that

women were subrepresented in the textbooks published in the last decades of the 20th century. On the contrary, a very different situation occurs in the materials of the corpus calibrated to The Common European Framework of Reference for Languages since they reveal a balanced representation of sexes, favouring, in some cases, a positive discrimination approach towards women.

And Wright (1985:86) identifies three main stages in this process:

While at first the focus was primarily set “on images of women and girls in textbooks”, later concerns included “women’s place in the target culture”, and researchers then took “a critical look at the very language itself that we are teaching and at the value judgements which inform our decisions to include or exclude certain semantic and syntactic possibilities”.

My purpose

A couple of years ago, I undertook a professional initiative, and for the first time in my career, I was faced with the opportunity to choose my own material. It was probably out of habit that I started to browse coursebooks from different authors and publishers, until I decided I wanted to work with *Global* by Macmillan. It is a relatively new series (first published around 2010, depending on the level) which features eye-catching and colourful pictures, updated texts, relevant topics, a very dynamic layout, and people from different corners of the world. I was particularly attracted by the textbook’s

communicative value, its potential for discussion and its comprehensive treatment of language. In addition, the sections “Global English” and “Global voices” appear in alternation at the end of the units and present interesting aspects of the English language and speakers of English from various parts of the globe, respectively. Moreover, although the units are divided into parts, a common thread can be easily identified, which gives unity to the lessons and also transforms the classes into a conversation in which one discussion leads to another, emphasising the communicative aspect of the coursebook. The *Global* series also comes with an e-workbook, an electronic version of the traditional activity book, which additionally includes videos, audios, tests and other material to foster autonomy. Last but not least, the Teachers’ Resource CD includes more videos, tests and communicative activities to supplement the coursebook. In short, I have been working with rich, varied and modern material since then.

When I started to attend Applied Linguistics, a new world opened before my eyes, and I realised I had never considered gender representation in the material I had chosen. In this work I am going to examine the textbook *Global elementary*, which I consider is the first step in a student’s learning process, the first impression they will have of the language regardless of the level they reach in the future. I intend to observe the linguistic and the visual content of the coursebook in order to analyse gender balance and stereotypical representations and to eventually determine if the coursebook is biased. I would like to point out that my ultimate aim is not to scrutinise the material in search for flaws or to criticise the author’s views. Rather, I intend to have a new perspective of the coursebook, so that I can address gender-related topics with my students and raise awareness about egalitarian representation.

Methodology and categories

Out of the ten units in the textbook, I have selected six for analysis: the odd ones for the first half of the book (1, 3, 5) and the even ones for the second half (6, 8, 10) I am going to do a quantitative and qualitative analysis of the contents, guided by these two questions:

1. Is the representation of gender biased?
2. Is the language used to represent characters biased?

and more specifically by the following items:

- Gender visibility in photographs and drawings
- Emotions / state of mind
- Character / personality traits
- Physical appearance / attributes
- Jobs / occupational roles
- Family roles
- Domestic roles
- Social roles
- Activities / actions / leisure time
- Language used to describe men and women
- Names
- Use of conventional titles and other forms of address
- Firstness

Analysis and findings

According to Council of Europe, (2008) “Gender equality means an equal visibility, empowerment and participation of both sexes in all spheres of public and private life”.

Gender visibility can be analysed by counting **the number of females and males appearing in a textbook**. This feature is particularly noticeable in photographs and drawings, which I examined to determine the number of *men*, *women*, *boys* and *girls* represented in the textbook. I also included the categories *unspecified / children* and *unspecified / adults* to account for the cases in which gender is not clear. Such instances include blurry or incomplete images as well as pictures of ungendered individuals or crowds in which gender cannot be easily identified.

The representation or omission of women and girls in textbooks is relevant because

When females do not appear as often as males in the text (as well as in the illustrations which serve to reinforce the text), the implicit message is that women’s accomplishments, or that they themselves as human beings, are not important enough to be included. (Porreca, 1984: 706)

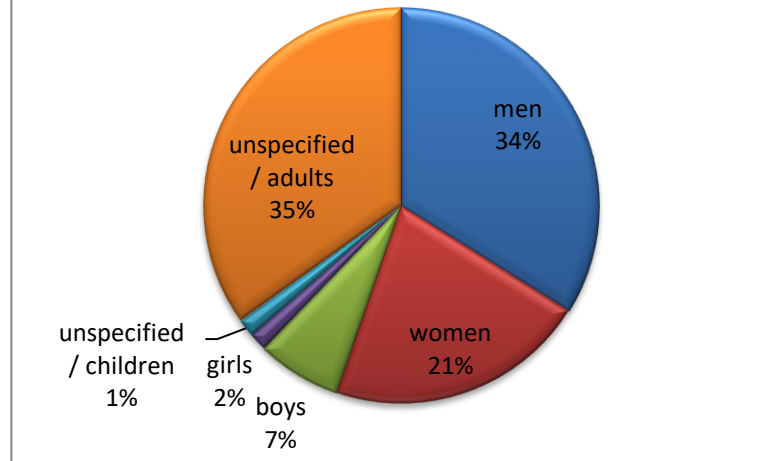
The following chart shows the number of people under every category for each of the units analysed in *Global elementary*, and the last row features the total number of people under each category:

Gender visibility in photographs and drawings							
	men	women	boys	girls	unspecified / children	unspecified / adults	
Unit 1	13	12		1			
Unit 3	23	14	3			4	
Unit 5	21	23	20		1	58	
Unit 5 drawings	5				2	1	
Unit 6	12	15	3	3		2	
Unit 6 drawings	6					1	
Unit 8	26	13				33	
Unit 8 drawings	1					1	
Unit 10	24	8	2	2	3	37	
Unit 10 drawings	7	2				5	
	138	87	28	6	6	142	407

Since this textbook is aimed at young adults and adult learners of English, children and teenagers are underrepresented, so students are mainly exposed to grown-up characters. For this reason, I decided that the categories *boys* and *girls* would include both children and teenagers. Besides, the children and teenagers in this textbook usually appear in company of adults or in indistinct crowds, and more often than not, they are not easily identifiable for quantification, such is the case of the pictures on pages 55 (a big crowd outside the cinema), 59 (an incomplete picture of about twenty boys) and 118 (people on the beach), just to mention a few examples.

Graphic representation of the data in the previous chart allows me to conclude that in both the men/women and the boys/girls pairs, gender representation is relatively biased in favour of male characters. It is however important to point out that the categories for unspecified characters (children and adults) put together account for the greatest representation, a decision that might be aimed at degendering the characters in the textbook.

Gender visibility in photographs and drawings



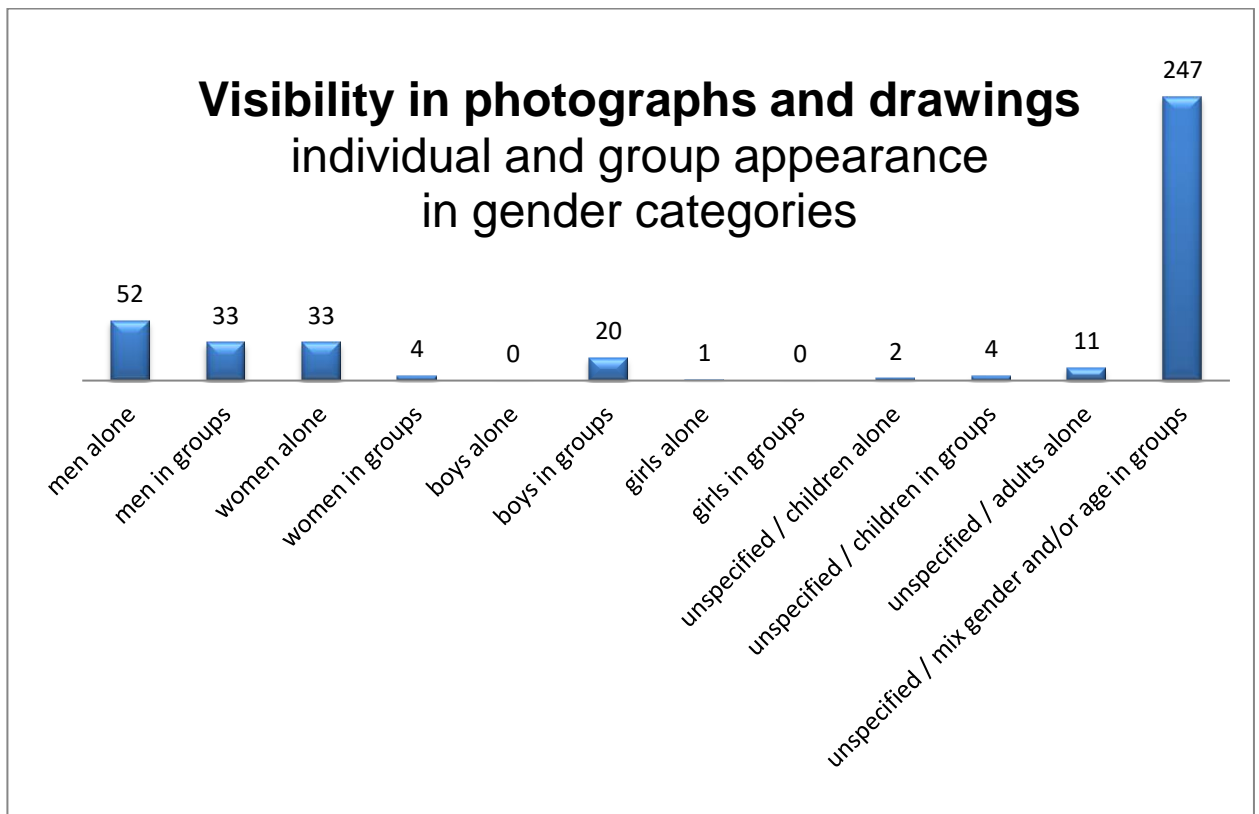
A more detailed examination of gender visibility can be carried out by analysing **whether the characters in the textbook appear alone, in groups of the same gender, or in mixed-gender groups**, as shown in the table below:

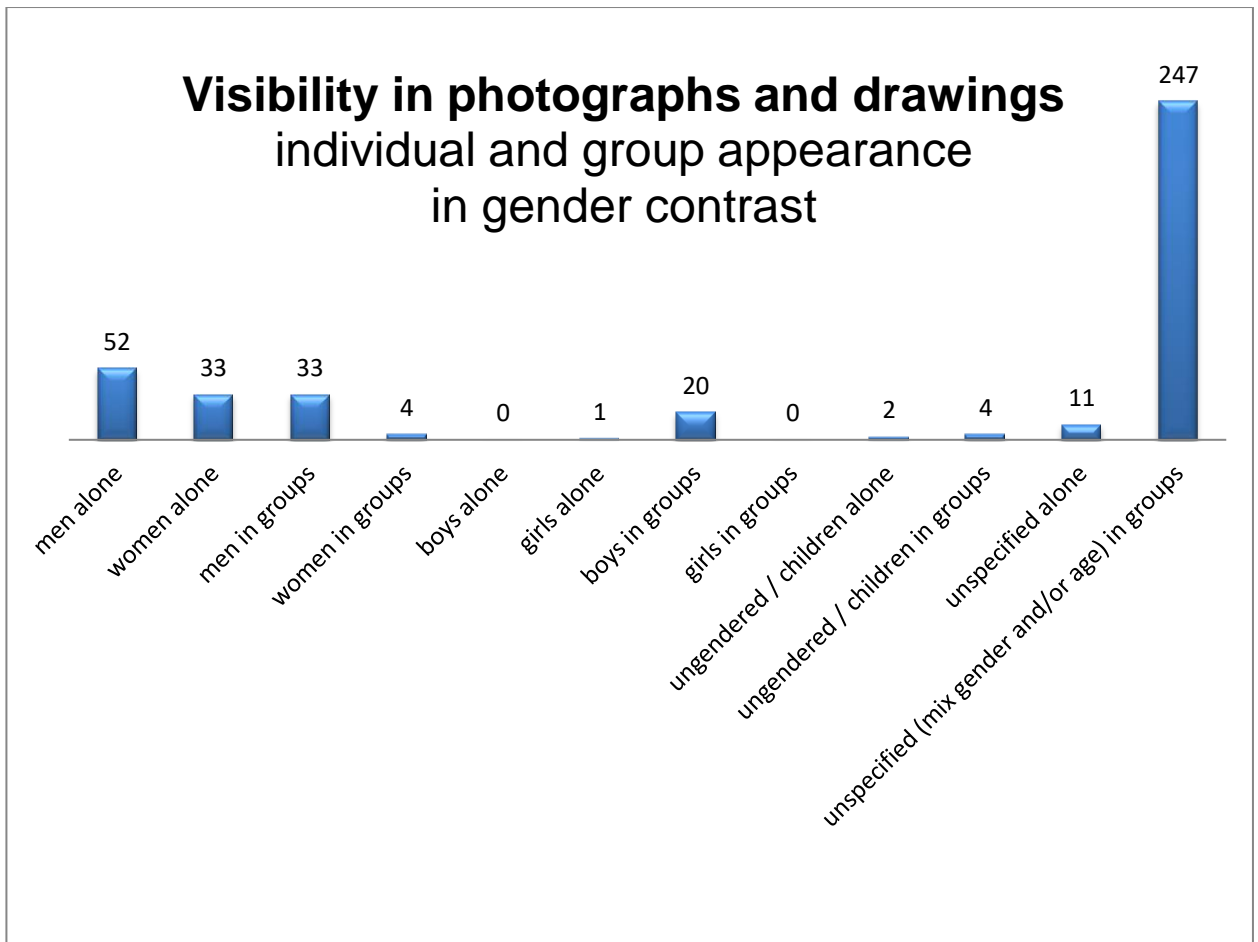
	Gender visibility in photographs and drawings												
	men alone	men in gr	wo alone	wo in gr	boys alone	boys in gr	girls alone	girls in gr	unsp / ch alone	unsp / ch in gr	unsp / adults alone	unsp / mixed-gender and/or age in gr	
Unit 1	8		7				1					10	
Unit 3	3	16	5								1	19	
Unit 5	8	2	9			20						84	
Unit 5 dr	5								2		1		
Unit 6	7		7	2							1	18	
Unit 6 dr	6										1		
Unit 8	7		3								3	59	
Unit 8 dr	1										1		
Unit 10	5	13	2	2						4	3	47	
Unit 10 dr	2	2										10	
	52	33	33	4	0	20	1	0	2	4	11	247	407

References:

wo = women / gr = groups / unsp = unspecified / ch = children / dr = drawings

The information in this chart can be analysed in at least two ways. On the one hand, I compared the ratio of each gender appearing alone and in groups, and on the other hand, I contrasted the various gender pairs to see whether they tend to appear more often alone or in groups. The bar graphs below feature such comparisons:





Global elementary features more men and women alone than in single-gender groups, and the number of unspecified adults who appear alone is relatively small. As for boys and girls, it would seem that boys tend to appear in groups whereas girls tend to appear alone. However, the samples for such conclusions are insufficient, since the data was obtained from only two pictures, one showing a group of about twenty boys (p59) and another of a girl standing alone (p6). As regards unspecified children, they tend to appear in groups more often than individually. But the largest figure in the graph represents the characters who appear in mixed-gender groups, encompassing different genders and ages. The data collected thus adds a collective trait to the ungendered representation.

When individual and group appearance is examined in gender contrasts, it can be noted that more men than women appear alone, and again more men than women appear in groups. Although this result may seem obvious due to male predominance in the textbook, it is not necessarily so, because if the thirty-three women who appear alone had appeared in single-gender groups, for example, they would have added thirty-seven, thus outnumbering men in groups. And the

implication may have been that women are seldom alone and that they are usually in company of other women.

Gender representation

Littlejohn and Windeatt (1988) claim that textbooks, and EFL materials in general, can be biased in various ways in their representation of values and attitudes. They claim that

(s)exism in language teaching materials is (...) one of an infinite number of areas which one may look for. Others might be ageism, racism, elitism, heterosexism, pro- or anti-smoking, pro- or anti-alcohol and so on, and it is not difficult to identify instances of each of these in LT materials.

A textbook's illustrations can be significantly revealing of **gender representation**, since its images communicate information about the characters' state of mind and physical attributes, as well as their roles (occupational, family, domestic, social, and leisure roles). In this analysis, I observed the textbook's photographs and drawings to collect information about the characters' emotions and physical appearance; to examine roles and personality traits, I additionally used the texts and dialogues.

State of mind

Illustrations gave me some insight into the **characters' feelings**. This is a list of the emotions revealed by every gender category (the digit between brackets shows the number of times that emotion was represented)

Gender representation: state of mind					
men	women	boys	girls	unsp / children	unsp / adult
angry (2)				bored	
bored (3)					
concentrated (4)	concentrated (4)	concentrated	concentrated		
confused		entertained	entertained		confused
crying	crying				
happy (2)					
laughing (3)	laughing (5)				laughing
neutral	neutral				
proud (2)	nervous				
relaxed (5)	relaxed (4)				
scared	scared				scared
serious (5)	serious (3)				
smiling (5)	smiling (5)	smiling	smiling (2)		
suffering	sad				
violent (2)					
wondering	wondering				
worried					

Men are predominantly shown concentrated (in work issues or in discussions), serious, smiling and relaxed. They sometimes appear laughing and happy as well as proud, angry, bored, and violent. Just one time, they are shown wondering, worried, crying, scared and confused. Women also feature the most salient characteristics of men, i.e. concentration, laughter, relaxation, smiling and seriousness, but they are also shown wondering, nervous, scared, sad and crying. Both men and women sometimes appear looking just neutral, without expressing any particular emotion, while boys and girls are surprisingly depicted showing identical emotions which, in turn, they share with their adult counterparts. The feelings expressed by the unspecified characters (both children and adults) include boredom, confusion, laughter and fear, which were also depicted in the gendered characters. Interestingly, both genders and age groups experience emotions that range from the positive to the negative axis of the spectrum, and all characters are depicted looking serious and concentrated as well as relaxed. The benefit of this kind of representation is that it prevents stereotypical beliefs such as “men do not cry” and “women must smile.” Gershuny (1977:143) states that *stereotypes limit behaviour and understanding by constructing a static image of both sexes and also establishing*

a false impression of male and female characters as an alternative to their socio-cultural origins.

Character

The **characters' personality traits** are less easily noticeable and must be traced in dialogues and speech. As with the examination of states of mind, the analysis of character is rather subjective, because it depends on the observer's interpretation. After careful examination, I noticed that both men and women are depicted as likely to make mistakes as to show different feelings during a conversation. The former features characters as fallible human beings regardless of gender, and the latter shows their emotional changeability. Moreover, males and females are equally polite in formal and informal situations, they both enjoy love, and they also both care about their children's birthday. Nevertheless, the dialogues represent some gender variability. For example, when a hospital receptionist asks annoying questions in the middle of an emergency, the patient's husband shows impatience rather than politeness; and when two old school friends accidentally meet in the street, the man is very happy to see the woman, but she is not very much so. Similarly, some of the female characters in Shakespeare's plays (namely King Lear's daughters and Lady Macbeth) appear to be ambitious, while the King dearly loves his daughters. Lastly, only women seem to dislike men who still live with their parents. As a matter of fact, the variety of traits depicted in *Global elementary* stresses the complexity of human character and avoids stereotypical description of females and males. The table below shows the data collected in the analysis, and the adjectives at the bottom of the list describe the behaviour of men and women in two particular contexts: at the airport and in the street, asking for directions.

Gender representation: state of mind and personality traits	
women	men
car rental assistant makes a mistake	Mr Thomson makes a mistake
nervous and confused at the beginning of the conversation but relaxed and excited towards the end	distant and cold at the beginning of the conversation but warm and encouraging afterwards
polite: doctor, hotel receptionist, student, friend	polite: businessmen, doctors, Mr Steinbeck, hotel guest, receptionist, polite
hospital receptionist annoys with questions	Mr Morley gets impatient with so many questions
friend is not excited to see school friend	friend is excited to see school friend
do the daughters love their father? want power	King Lear loves his three daughters
know children's birth day	care about a child's birth day
happy because she is in love	happy because he is in love
don't like men who still live with their parents	
sad bored worried nervous	angry sad bored happy excited

Appearance

As regards the **characters' physical appearance**, I must highlight the fact that the textbook features females and males of different ages and from different cultural backgrounds, who account for a variety of looks and styles (hairstyle and colour, body structure, height, skin colour, facial features, etc). The clothes they wear can nevertheless be classified into a few categories, namely casual garments, traditional clothes, sports equipment and work/school clothing, which are briefly detailed below.

Gender representation: physical appearance	
Casual garments	Jeans, T-shirts, shirts, jackets, sweaters, hooded sweatshirts, trousers, coats, hats, dresses, shorts, tops.
Traditional clothes	Thawbs -arabic tunics-, Scottish kilt, conical Vietnamese hat, Italian beret, Abayas -arabic tunics -, Hindu dress, cowboy / rider's clothes.
Sports equipment	Clothes and accessories for various sports: rugby, running, football, basketball, tennis, ski, swimming, cycling, golf, volleyball.
Work/school clothing	School uniform, men and women suits, waiter uniform, nurse/doctor uniform, lab coat.

Both male and female characters wear casual clothes in a variety of situations, as well as suits and uniforms in some work contexts. In addition, they both play sports with suitable equipment and wear traditional clothing. The main reason for wearing different garments is the environment in which they appear rather than the gender group they belong to.

Regarding cultural backgrounds, *Global* is very rich and inclusive. The units that contain a “Global voices” section feature speakers from different parts of the world. This exposes students to different accents and experiences, and it also fosters the idea of English as a global language, a lingua franca spoken around the world and not restricted to England/Great Britain and the USA. Here is a list of the countries present in the “Global voices” section and other parts of the units analysed. (The digit between brackets stands for the number of times a country was mentioned)

Arab world Australia Austria (2) Bosnia Brazil (2) Canada (2) Cape Town, S. Africa China (4) Czech Republic Denmark (2) Egypt England (3) Finland	France (2) Germany (4) Greece Holland India (2) Ireland (2) Italy (4) Japan Malta Mexico Morocco Moscow Portugal	Romania Rome Russia (2) Saudi Arabia Scotland Spain (3) Switzerland (4) The Philippines Tokyo Turkey Ukraine USA (3) Vietnam
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In connection with the **gender roles** represented in the textbook, the data was collected from both sources: photographs and texts.

Occupational roles

As far as **occupational roles** is concerned, the following table illustrates the jobs done by males or females exclusively, as well as those done by both genders.

Gender representation: occupational roles		
MALE JOBS	FEMALE JOBS	BOTH
architect	administrator	actor / actress
bell boy	car rental assistant	business employee
boss	do voluntary work	doctor or nurse
businessman	don't work	English teacher
carpenter	fly to London once a month to see their boss	lawyer
dictator	hotel receptionist	shop assistant
doctorate student	journalist	student
engineer	organise conferences	teacher
football player	primary school teacher	tour guide
interviewer	queen	waiter / waitress
king	receptionist at a language school	writer
news reporter	scientist - work for a medical research company	
paediatrician	secretary	
prince	senior manager	
printing press worker	type in an office	
street musician	work at an airport	
TV show producer	work for a bank	
warrior	work in a laboratory	
work at the train station	work in an ice cream parlour	
work at university		
work for a sports centre		
work for a telephone company		
work for the bus service information centre		
work for the underground service information centre		
work from home		
work in a store		
work in a TV studio		
work in communications		

A closer look at this chart calls for some curious remarks. Men and women are teachers, and even teachers of English, yet only women seem to be primary school teachers. Likewise, though both genders are doctors or nurses, only men appear to be paediatricians. And even though males and females are students, only men are doctorate students.

Another observation is the use of gendered nouns for some jobs done by women as well as men, for instance waiter/waitress and actress/actor. Renner (1997:4) explains that

Not only does English (or French, Italian, and Spanish) call attention to gender, it does so in a way that makes the masculine gender normative. For example, the suffix "-ess" in waitress identifies it as the exception or deviant case and can only denote a woman.

And he goes on to claim that

the need to create a new linguistic structure that places both sexes on equal footing is taking place. This process is called de-gendering. De-gendering is achieved through a variety of ways (Florent 1994, Rothblatt 1995). The most common has been to replace masculine with ungendered terms, producing what is called inclusive language.

Following Renner's suggestion, the terms firefighter and police officer should be preferred instead of fireman/firewoman and policeman/policewoman (thus the characters in *Global elementary* could have been a server or an attendant and a performer or a star). Another word that calls for degendering is man, used to refer to a person of either sex or the human race. In unit 3, part 4, there is a text about dogs entitled "Man's best friend?" which could be used to discuss the topic of male gender dominance. To my surprise, one of these definitions of man has fallen into old use according to the Cambridge Dictionary of English¹.

¹ Cambridge University Press. (2018). *Cambridge online dictionary*, Cambridge Dictionary online.

man *noun* (PEOPLE)

★ B2 [U] **the human race:**

Man is still far more intelligent than the smartest robot.

Man is rapidly destroying the earth.

*This is one of the most dangerous substances **known to man**.*

Try to imagine what life must have been like for Neolithic man 10,000 years ago.

★ [C] LITERARY OR OLD-FASHIONED **a person of either sex:**

All men are equal in the sight of the law.

Yet another observation about gendered names concerns royal titles. King and prince are male roles whereas queen is a female role, let alone the fact that each role holds a different amount of power. Last but not least, only women seem to do voluntary work or have no work at all. Personally, I do not think the authors intended to revolutionise the professional world or invert occupational roles; yet I believe the textbook has successfully avoided some stereotypical jobs by featuring men as shop assistants and nurses, and women as lawyers or scientists; but it has remained conservative with occupations such as secretary and architect, or the use of gendered nouns. Interestingly enough, some of the jobs mentioned in the book appear as gender neutral, i.e. they are neither suffixed for gender nor associated to any picture or character. These occupations are office worker, sports coach, doctor, teacher, and also jobs positions in an office / in a school / in a laboratory, jobs that require to work with people / seven and eight year olds, and jobs to work for a sports club or a telephone company.

Very little can be said about the occupational roles of girls and boys, who are mainly students, and those of the unspecified categories of people, who appear either as students or a retired couple.

Family roles

The variety of **family roles** in the textbook is similarly limited, so I focused the analysis on the number of times each role is represented. The chart below compares the family roles and shows their frequency of occurrence.

Gender representation: family roles		
FEMALE ROLES	MALE ROLES	UNSPECIFIED ROLES
girlfriend/wife (1) wife (3) mother (4) daughter (4) sister (1) friend (4) niece (1) sister-in-law (1)	boyfriend/husband (1) husband (3) father (2) son (2) brother (3) friend (5) fiancé (1) uncle (1)	children (3) cousins (1) parents (1) friend (1)

There is an equal number of girlfriend/wife roles and boyfriend/husband roles. However, the number of mothers and daughters double that of fathers and sons, respectively. Moreover, there is a greater number of brothers in comparison to that of sisters, and a slightly larger number of male friends as compared to that of female friends. Unspecified roles are represented by gender neutral nouns, like children, cousins and friend, and by nouns which are usually mixed-gender, such as parents. Actually, family roles form a complex net in which a husband can also be a father, a son, a brother, an uncle and a friend. Likewise, a wife can be a mother, a daughter, a sister, a niece, a friend, and a sister-in-law. As a result, I do not think that the differences in frequency of occurrence are significantly important, provided females and males are not restricted to a family role. In other words, it would be stereotyping to depict a woman only in her family roles as mother, daughter, or sister, without describing other aspects of her personhood, as her professional role, her social roles, or her hobbies and interests.

Domestic roles

Equally restricted is the representation of **domestic roles** in *Global elementary*. In the units analysed, I found only one instance in which a character describes the home chores that he and his wife do: they never go to the supermarket anymore; they go to the local market every week to buy their food and practise their French. In what may be an attempt to avoid labelling, the units I examined focus rather on communications, transport, work and study, leisure time, television and

family life. A quick look at the rest of the textbook reveals that domestic roles are also absent in the units that I did not thoroughly analyse, which in fact deal with cities and hotels around the world, the news, the weather, nature, rites of passage and fashion. These topics aim at broadening a character's field of action in the international world and widening their social interaction, rather than restricting their life to domestic roles, for fear of reinforcing stereotypes.

Social roles

In my opinion, less successful was the representation of **social roles**. The truth is that the inclusion of celebrities of different fields and world heroes is visibly biased in favour of men, as the following table clearly illustrates:

Gender representation: social roles	
Males	Females
Shakespeare Alexander the Great Dwight D. Eisenhower Pablo Picasso Frank Lloyd Write Friedrich Nietzsche Elbert Hubbard Jerome K Jerome Isaac Newton Albert Einstein Galileo Galilei Aristotle Plato Confucius Paulo Freire Kalervo Oberg Dr Kawashima Dermot Haverty Ricardo Arma David Duke Rudyard Kipling Ernest Wright	Maria Montessori

Unit 3, part 1, revolves around some of William Shakespeare's plays. An interesting detail is that of the twenty-two characters mentioned, twelve are male and ten are females, which is quite an equal number. Part 4 of the same unit features a text about dogs, where Alexander the Great, Dwight D. Eisenhower and Pablo Picasso are mentioned as famous dog lovers. In unit 5, part 4, American architect Frank Lloyd Write states that "Television is chewing gum for the eyes", while unit 6,

part 2, features the 19th century German philosopher Friedrich Nietzsche in a fact-file about typing because he used a typewriter to stop his migraines. The same section of the unit includes an activity with two quotes about work, one by Elbert Hubbard and the other by Jerome K Jerome; the aim of this exercise is to practice the unstressed realisation of *can* in affirmative sentences. Also, in part 3, seven out of the eight famous teachers in history mentioned are men (Isaac Newton, Albert Einstein, Galileo Galilei, Aristotle, Plato, Confucius and Paulo Freire). Unit 8, part 3, includes a text about Culture shock, a term coined by American anthropologist Kalervo Oberg, and which describes the feelings of a visitor to a new country. Last but not least, unit 10 abounds in male representatives, such as Dr Kawashima, the creator of the famous video game for adults: Dr. Kawashima's Brain Training (part 1). Part 3 features participants of the Homeless World Cup, for example Dermot Haverty, the captain of Ireland, Ricardo Arma, the captain of Italy, and David Duke, a homeless man who joined the team. In part 4 there is a text about Kim's Game, a game intended to train one's powers of observation, played by Kim, the main characters in one of the English writer Rudyard Kipling's books. The "Global English" section in unit 10, written by David Crystal, deals with language play. Ernest Wright's novel *Gadsby* is mentioned as an example of a lipogram, a story written without using a particular letter, in this case "e".

I think some of these men could have easily been replaced by female characters without altering the aim of the activities. There are many well-known women who love dogs², for instance Martha Stewart, Oprah, Sarah McLachlan, Drew Barrymore or Blake Lively. Similarly, there are numerous famous female teachers³ and playwrights⁴. Examples of the former include Helen Keller, Laura Bush, Mother Teresa, J. K. Rowling and Barbara Morgan, just to mention a few. These are extremely interesting women because they were/are not only teachers, but also writers, political activists, nuns and missionaries, astronauts. Given the fact that the aim of the activity was to match the famous teacher to his/her nationality, I strongly believe that more women teachers could have been included in the list. As for playwrights, Agatha Christie is also known world-wide; though in this particular case I think it is a good idea to resort to family relationships in Shakespeare's plays to

² Modern dog. (2018). Famous Dog Lovers. Vancouver, Canada: Modern Dog Inc.

³ Ranker vote on everything. (2018). Famous Female Teachers. Los Angeles, US: Ranker

⁴ Ranker vote on everything. (2018). Famous Female Playwrights. Los Angeles, US: Ranker

teach the family, since it is sometimes a sensitive topic for some students, and it is safer to talk about fiction. These examples are evidence that a more balanced representation of famous men and women can be achieved.

Activities and actions

The characters in *Global elementary* are depicted in and talk about a myriad of **activities and actions**. To facilitate the analysis, I decided to classify them not only according to character gender, but also according to the type of activity they do. Also, for reasons of space, I divided the table in two parts, contrasting female / male / unspecified adults in one chart, and boys / girls / unspecified children in another chart. The number between parentheses indicates the frequency with which a character does or talks about doing an activity, and the bold type shows the actions done by both males and females.

Gender representation: activities and actions			
	Female actions / activities	Male actions / activities	Unspecified / adults
Transport and travel	take the train travel by public transport (train) travel abroad travel for work travel by plane (2) travel abroad (for tourism) travel with their children stay at hotel	use a bike to go into the village usually go to work by car take the bike to work travel by plane (3) travel abroad (for tourism) stay at a hotel	ride a bike take public transport like the Mid-Levels Escalators to go to work
Study	go abroad to learn English learn a new language	learn a new language	
Sport and leisure time	go trekking play football play beach volleyball play games	go trekking play football with children play beach volleyball play games play video games play basketball play tennis started tennis lessons to meet people play rugby swim	play golf (2) go skiing go cycling play video games

	<p>meet friends at a café meet up at home</p> <p>love parties have a little party have something to eat have a great time talk about friends, parents, fashion, everything! talk about boys/men</p> <p>go shopping like travelling and shopping like horror films and thrillers don't often watch the news / don't like them don't watch a lot of sports, but for tennis, football and the Olympics sometimes see actions movies, sometimes comedies watch western movies go to the cinema / don't often go to the cinema</p> <p>write a diary</p>	<p>like scuba-diving</p> <p>meet friends at a café see friends at the lake</p> <p>go for a walk and talk a lot don't like busy places, prefer to be outdoors go to the main square meet in the early evening like to walk before dinner talk about work</p> <p>shop for electronics and music go shopping like sports and films like documentaries about animals and history watch sports on TV don't like comedy programmes / hate comedy don't often watch TV watch TV / the football game watch movies to improve their English</p> <p>go to the cinema / don't go very often</p> <p>read newspapers or magazines interested in History</p>	<p>meet some old school friends at local pub on Friday evening, and they go there because it's close to work</p> <p>walk around and talk sit and talk</p> <p>see a film or go shopping go to the mall prefer window shopping sometimes watch the football game</p> <p>go to the cinema</p>
Abilities	<p>can work very quickly are good at making different types of coffee speak Spanish and a little English can speak three</p>	<p>can play musical instrument, drive, draw, swim, dance, sing</p>	

	languages: Portuguese, Spanish and English		
Emotional and family life	<p>(rich girls) fall in love (with poor boys) fall in love again with an ex-boyfriend</p> <p>plans to get married get married are married remarry</p> <p>leave their (rich) boyfriend</p> <p>don't know their father but want to find him</p> <p>love their dog</p> <p>have a big/small family</p>	<p>(poor boys) fall in love (with rich girls)</p> <p>are married or single get married (2) are a widower and now live with a woman</p> <p>make trouble out of jealousy</p> <p>consider their dog their best friend have a big/small family</p>	
Miscellaneous	steal money from their office and run away, and stops for the night at a hotel	sail together in a boat and want to kill a shark wear a kilt on special occasions in Scotland rent a car	hate computers

Gender representation: activities and actions			
	girls	boys	unspecified / children
Study	study English		
Sport and leisure time	like skiing and playing tennis baby girls love TV programmes for kids	watch TV	watch children TV programmes
Abilities	speak English very well		
Emotions and family life			small children love their dog
Miscellaneous			children like to play with language

The activities featured in the textbook are varied, yet there are many coincidences between male and female actions. Both women and men use a variety of means of transport, travel abroad, do various sports, learn a new language, go shopping, meet friends and display a wide range of tastes as regards leisure time activities and TV programs or films. There are also similarities regarding their family and emotional life. It is however in their abilities that a difference can be noticed. From the data collected, it would seem that women are more linguistically oriented and good at working fast or making coffee, whereas men have an ability for playing musical instruments and other kinaesthetic activities, such as driving, swimming and dancing. As for the actions in which girls, boys and children are depicted, the information gathered is not as abundant as that of adults, so the conclusions I can draw are far less conclusive. It seems television is a favourite child activity regardless of gender.

On pages 34 and 35, there are two small texts that can be exploited to discuss female and male activities. "Meeting places around the world" features people from Abu Dhabi, Hanoi, Dallas and Florence talking about the places where they usually meet their friends and what they enjoy doing with them. However, only three photos accompany the text: some Arabic girls, two Vietnamese people and three Italian elderly men. There is no picture or textual clue that can help the reader to tell whether the American speaker is a man or a woman, and this can trigger some interesting classroom discussions. On the following page, there is a similar description, written by someone from Ireland, which can also be used to talk about stereotypes.

Although it may be believed that illustrations represent gender more clearly, it should be noted that gender in language is so obvious that it usually goes unnoticed. Two examples will suffice to explain linguistic stereotypes. First, the formation of words by means of affixes which refer only to males or females (discussed in occupational roles above) is a morphological process that encodes gender. Second, from a semantic point of view, the fact that the adjective pretty can be used to describe women, children and animals but not men, who are in fact handsome, also constitutes a linguistic stereotype (Renner 1997). Furthermore, as Sunderland et al. point out (2002:223) "Foreign language textbooks can be seen as worth examining for their gender significance because they are characteristically densely populated

with people who are not only in social relationships with each other, but who continually verbally interact with each other.”

The analysis of the texts and dialogues in the textbook provided me with more information about gender representation, more specifically the language used to describe men and women, the characters' names, and the use of conventional titles and other forms of address. Additionally, I was able to examine firstness, not only in dialogues, but also in common nouns and pronouns pairs.

The language used to depict women and men greatly contributes to the representation of gender. Many a time, an adjective is exclusively used to describe women and rarely applies to men. In his paper “Women are busy, tall and beautiful”, Christopher Renner (1997) looks at sexism in EFL materials, and he provides statistical information about the frequency of pronouns, nouns and adjectives in relation to gender. He states that

Statistically, the most important adjectives used to describe women are: busy, beautiful, pretty and tall. Women are never described as: important, famous, rich, poor, afraid, pleased or happy. Statistically, the most important adjectives used to describe men are: poor, rich, young, old, strong, tall and fat. Men are never described as busy, and they are relatively unlikely to be described as angry.

In my analysis, the following adjectives and descriptive language are associated with each gender:

Gender representation: language used to describe men and women	
men	women
dictator	sad
jealous husband	nervous
homeless	
poor boy	friendly, likes meeting people
strange hotel manager	hard-working
worried	efficient
angry	friendly
happy	rich girl
bored	pretty young girl
	interested in young people and in hearing what they think
nice and intelligent, but still living with his parents	really good, explained everything
	really good, made the subject easy for her student
rich boyfriend	
inspiring	(dog) beautiful
(dog) intelligent, friendly	
(dog) dirty, stupid	
(dog) good with the children	
(dog) a best friend	

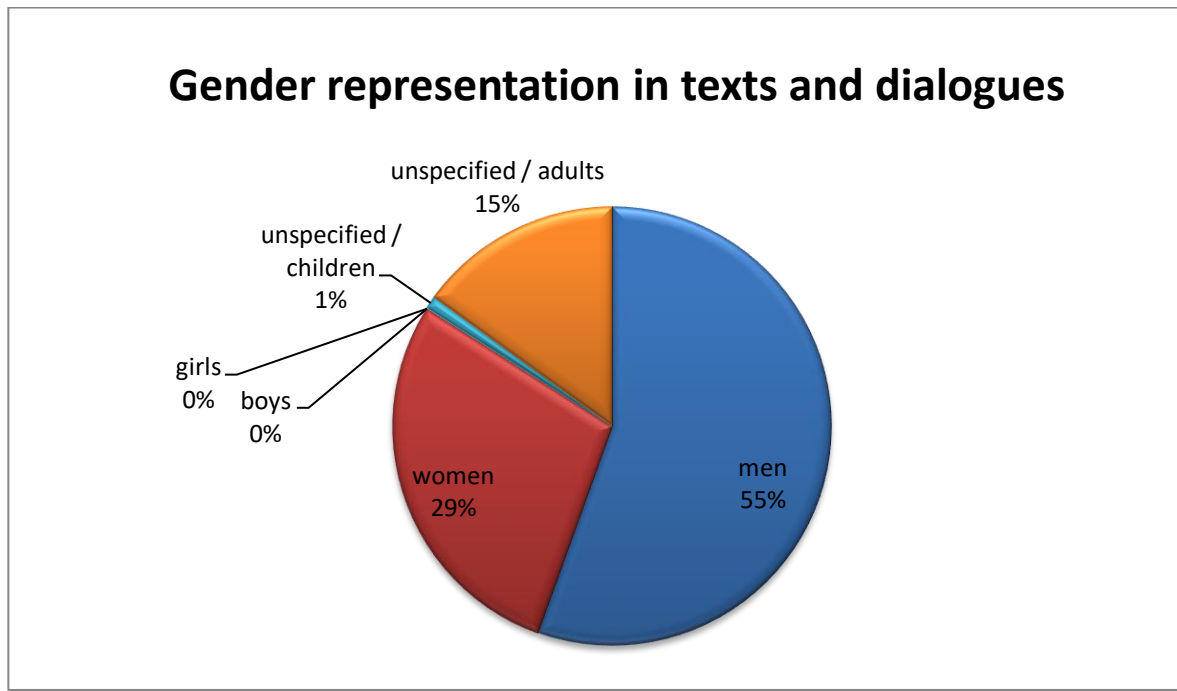
The data collected confirms Renner's statement about the use of beautiful and pretty to describe women and poor and rich to depict men. But, to my surprise, some of the unexpected adjectives also appear, notably rich for women and angry for men. In general, the descriptive language found in the units analysed describes females in a rather positive way, highlighting their social and professional skills, as well as their beauty. This is not detrimental to a woman's image as long as it is not exaggerated, for women have flaws, too. Men, in contrast, are depicted in a more balanced way, e.g. nice and intelligent but also strange and jealous. The descriptions at the bottom of the list apply to dogs, who have proper names identifiable as male or female, and who are part of a family in which the members refer to them as he or she. For this reason, I decided to include the adjectives in the analysis.

The authors of *Global elementary* chose to introduce adjectives of appearance and character in relation to animals, which I believe is much better decision than to teach these adjectives using photos of people. I have experienced both alternatives, and my students have always found it shocking to describe people as fat, stupid or ugly, but I have never encountered such difficulties using animals.

The characters' names allowed me to classify the participants into four categories depending on whether they have a name and an active role, i.e. they speak and/or write. Thus, *named active characters* are those who have a name and/or surname, and who participate in speech or written form. It is usually easy to classify these characters into male and female because of their name or voice, if the names were ambiguous, e.g. Lindsay. *Non-named active characters* speak and/or write, but they are not given any name. They are usually referred to as speaker, interviewer, teacher, boss, tourist, commuter, friend, customer, shop assistant, plane passenger, or hotel receptionist, but also man and woman. In this case, I can rely on the gendered noun or the character's voice to classify them as women or men; if that is not possible, they are classified as unspecified. *Named non-active characters* are those mentioned by a speaker or writer, but who do not participate themselves; they are always referred to by their names, which allows me to classify them as females or males. *Non-named non-active characters* do not participate either, and they are referred to by a generic or a gendered noun, such as friend or brother, so these are sometimes classified as gendered and sometimes as unspecified. The classification is summarised in the table below:

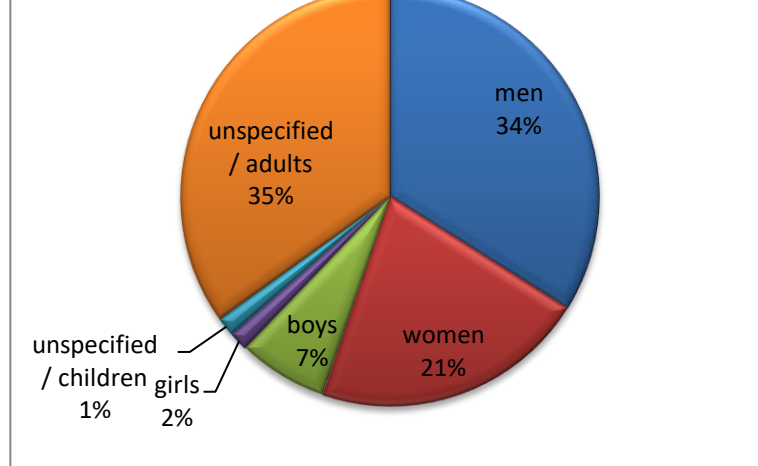
Gender representation: named/unnamed and active/non-active characters						
	men	women	boys	girls	unspecified / children	unspecified / adults
Named active characters	28	15				
Non-named active characters	35	8				5
Named non-active characters	32	25				
Non-named non-active characters	16	9			2	25
	111	57	0	0	2	30

At first sight, the total number of male characters in texts and dialogues is largely superior to that of female characters, and this finding is equally repeated for every category of characters. I hope the graphs below will illustrate in detail the conclusions I can draw from the data collected.

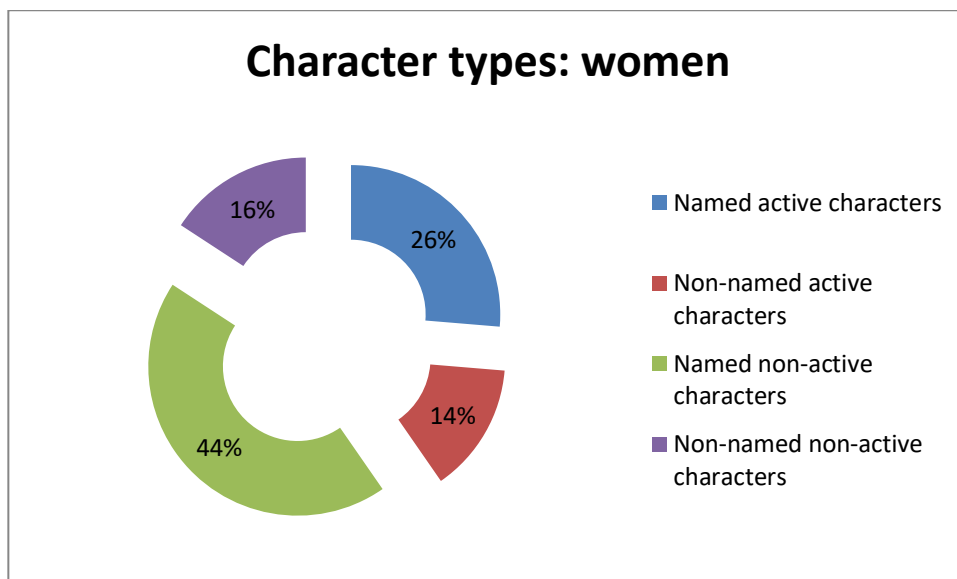
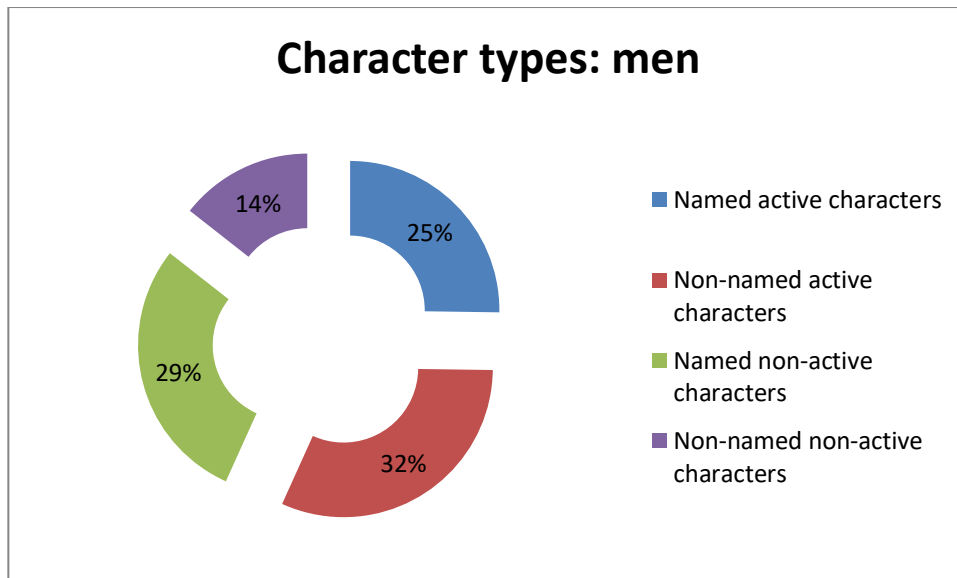


Of the total number of characters in the textbook's texts and dialogues, 55% are males and 29% females. Although men also outnumber women in gender visibility, the difference is smaller (cf. gender visibility: males 34% - females 21%). Besides, about a third of the characters present in illustrations are of unspecified gender, whereas in texts and dialogues they only account for 15%.

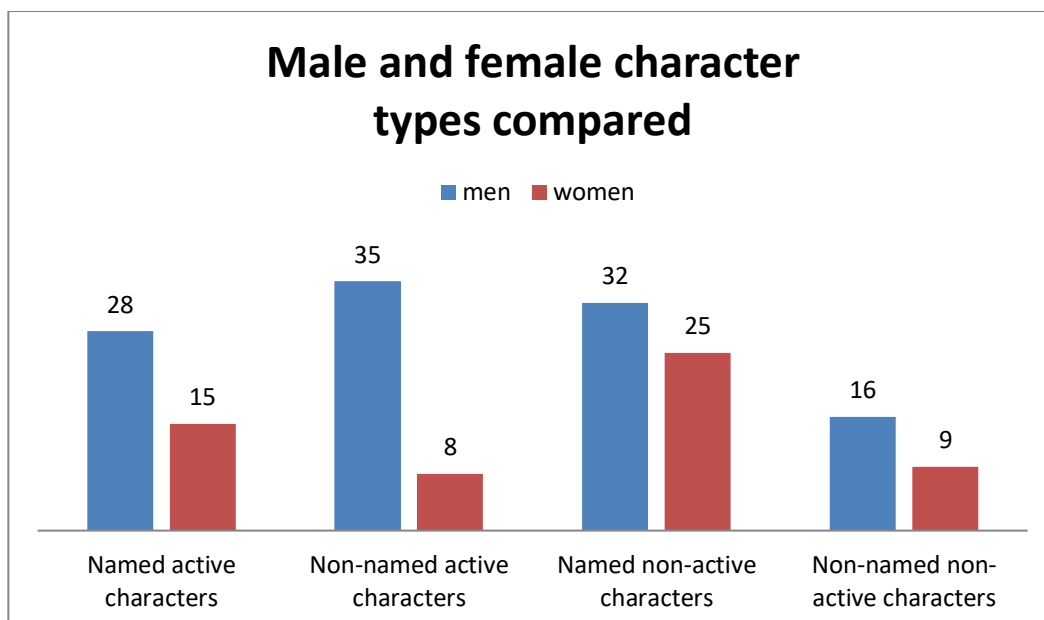
Gender visibility in photographs and drawings



The following two graphs illustrate the distribution of character types for males and females. In spite of the differences mentioned before, the proportion of named active and non-named non-active characters is very similar in both men and women, though, understandably, the number of characters represented is different. For male characters, the percentage of non-named active and named non-active characters is also very similar. To my surprise, a closer look at female characters reveals a large percentage of named non-active characters, i.e. characters who stand out because they have a name, but who nevertheless do not participate (they are just referred to or talked about). This representation might indeed reflect the implicit idea that women are rather passive beings who are mainly talked about; however, such a conclusion should not be so hastily drawn because female active characters may be talking about these named non-active women.



As for the unspecified characters, I think that either their number or their distribution is not significant for graphic representation. In fact, the two non-named non-active children are “babies” and “Ana Maria’s children”, and the thirty unspecified characters are mostly non-named non-active (someone’s parents or family, a speaker’s friend or in-laws, a teacher). Only five out of them are active, though still unnamed (an interviewer, a hotel receptionist, a student, someone from Dallas and somebody from Ireland). The following male/female comparison of the distribution of character types offers a visual representation of the numerical data first presented.



In my view, gender representation in texts and dialogues must be as balanced or even more so than in illustrations, because students will read those passages, in silence and in a loud voice, they will act them out and use them as models to produce their own role-plays; thus they will identify with the characters featured in those dialogues. They will internalise the language, but they will also learn about statistics, i.e. the frequency with which men and women speak, or whether they are mostly spoken about rather than spoken to. As early as in 1938, Dewey remarked that “(p)erhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying at the time.” Furthermore, Jones, Kitetu & Sunderland (1997) warn teachers about the dangers of gender imbalance:

From a pedagogical point of view, dialogues are valuable opportunities to provide language practice as well as proficiency. There can be listed a number of advantages of using dialogue in teaching; even the quietest pupils tend to participate, instead of only the most successful speakers in class. However, dialogues that lack gender balance can be turned into an obstacle that hinders girls’ language learning.

The use of conventional titles and forms of address is in close connection with names. The most common ones I found for males are Mr. and Doctor. Moreover, in unit 3, King, Lord and Prince appear when Shakespeare’s plays are discussed, and Lady is used for females. Otherwise, Mrs is used for women. I would like to mention two additional details. First, I found no instances of Miss or Ms in the units analysed.

The former is exclusively used to address single women, and the latter can be used with both married and unmarried women, and with women whose marital status is unknown. A humorous article by Ben Zimmer (2003) describes the origins of Ms and reads

“Every one has been put in an embarrassing position by ignorance of the status of some women. To call a maiden Mrs is only a shade worse than to insult a matron with the inferior title Miss. Yet it is not always easy to know the facts. How to avoid this potential social faux pas? The writer suggested ‘a more comprehensive term which does homage to the sex without expressing any views as to their domestic situation’, namely Ms. With this ‘simple’ and ‘easy to write’ title, a tactfully ambiguous compromise between Miss and Mrs, ‘the person concerned can translate it properly according to circumstances’”.

The truth is that, in practice, this three-choice system is quite difficult to use, and it has even been accused of causing more segregation than the equality it aims to achieve.

A second observation in relation with titles and forms of address is that when women appear with their husbands, they are addressed to by their spouse’s last name, e.g. Mrs Morley, Mrs Steinbeck; what is more, if both partners are mentioned, the male’s name/title comes first, e.g. John and Lisa Thomson, Mr and Mrs Steinbeck.

Firstness

This phenomenon, known as **firstness**, refers to the “order of mention” (Porreca, 1984: 706), and it can be a source of gender imbalance since the **name, noun or pronoun that appears first in a pair** is believed to be more important or have higher status.

Firstness in noun pairs

Apart from the already mentioned pairs (John and Lisa Thomson and Mr and Mrs Steinbeck), there are several other examples in which the first item is male. Nonetheless, I found two instances in which the order is inverted. They are all listed below:

Firstness in name and noun pairs	
male / female	female / male
the man and the woman Lord and Lady Montague Lord and Lady Capulet boyfriend and girlfriend brother and sister brothers and sisters a brother or a sister a grandson or a granddaughter any brothers or sisters men and women Lindsay Clandfield and Kate Pickering	Lady Macbeth and Macbeth My grandparents' names are Lucy and Frederick

Firstness in dialogues

Firstness can also be examined **in dialogues** by analysing whether more men than women start conversations, or whether the reverse is true. Additionally, counting the number of exchanges made by females and males can provide information about who holds most speaking turns. It is true that at an elementary level, the exchanges are very simple, and the dialogues usually contain only two speakers, so a consequence, the conversations are relatively balanced. Furthermore, to help students identify the interlocutors, one speaker is usually a woman and the other a man. I nevertheless decided to analyse the number of exchanges made by men and women, as shown in the table below:

	Firstness Who speaks first in a dialogue	Number of exchanges by gender	
		Men	Women
Unit 1	Mr Forbes	5	5
	John Thomson	5	4
	hotel receptionist (female)	5	7
	Mr Morley	7	6
	Sergei Andropov	2	1
	Lauren	3	4
	Dr James + Dr Sim + Dr Hathaway	2 + 2	2
	Kate	6	6
	David Jones + Mr Brown		
Unit 3	interviewer (male)	7	7
	interviewer (male) + Gordon Liddle		
	plane passenger (female)	4	5
	Jane	3	4
	woman friend + woman friend man friend - man friend		

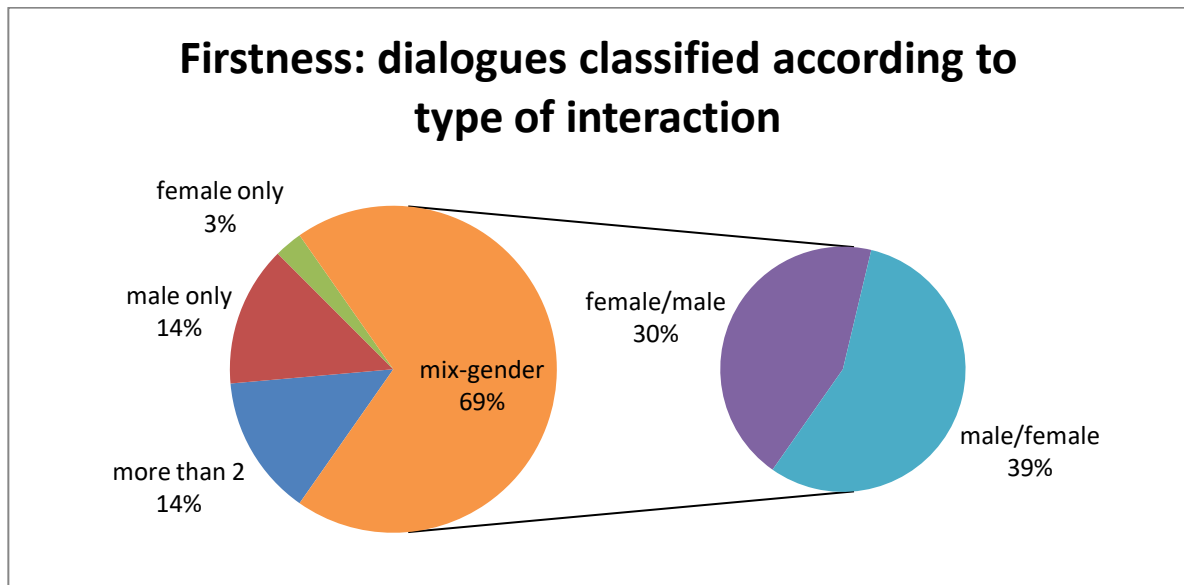
Unit 5	teacher (female)	2	2
	Tom	3	2
	mother	2	3
	shop assistant (female)	3	3
	shop assistant (male) + male customer	3	3
	customer (male) husband	2	2
Unit 6	interviewer (male) + Lindsay and Kate	5 + 2	3
	man at the meeting + man + woman	2 + 2	2
	boss (male)	6	5
	teacher (male) + photographer + students	3	2 + 1 + 1 + 1
Unit 8	journalist (female)	2	3
	passenger (female)	2	2
	speaker n2 (male)	2	2
	speaker n3 (male-male)		
	speaker n4 (male)	2	2
	lost man + lost woman + 2 male passersby	9+2+4	13
Unit 10	woman asking about a game	7	7
	tour guide (female)	4	4
	tour guide (male)	3	3
	tour guide (male)	3	3
		126	120

In order to avoid data overload, for mixed-gender dialogues, the chart features only the character starting a dialogue, and it must be assumed that the other interlocutor is of the opposite gender. In single-gender dialogues, both interlocutors are shown, but the number of exchanges is not counted. And when a conversation includes more than two speakers, all the participants are mentioned, though the first one is the individual who begins the dialogue. In these cases, the number of exchanges made by each interlocutor is shown separately. As expected, the number of male and female exchanges is very similar.

Next I decided to classify the conversations into male only, female only, male/female, female/male and those featuring more than two speakers in order to be able to determine firstness. The following chart shows the results:

Firstness: dialogues classified according to type of interaction					
more than two speakers	male only	female only	female/male	male/female	
5	5	1	11	14	36

Graphic illustration of this numerical data offers a visual representation of the information collected. I can therefore conclude that men interact more frequently with other men than women do with other females, and also, that in mixed-gender dialogues, men initiate the conversation more often than their female counterparts, though the difference is not alarming.



A final observation about gender balance and firstness: unit 6, part 4, features an interview to the authors of *Global elementary*. Lindsay Clandfield and Kate Pickering, a balanced pair of female and male authors. Given his role, the interviewer begins the conversation and asks a total of five questions. Alternating turns, Kate answers first on three occasions, and Lindsay does so on two.

Conclusion and implications

Though this research did not intend to examine every aspect of gender representation exhaustively, I have nevertheless been able to analyse many features and expand my understanding of the topic enormously. I can now conclude that the authors of *Global elementary* have made an effort to represent genders more equally and to include non-traditional views of men and women. Although some bias and stereotypical depictions remain, the result of this analysis is remarkably more favourable than that of similar research in the area of gender-bias in other coursebooks.

It is vital that authors and publishers analyse EFL materials to check male supremacy and promote egalitarian representation of the genders, but by no means does this imply that men and women must be represented in exactly the same proportion in every aspect of the coursebook for two obvious reasons. First, it would be a strenuous task. Second, students would perceive that there is a mismatch between the context depicted in the textbook and the environment where they live. Sunderland (2002) also holds this view when she claims that “if society is imbalanced (...) should they (language textbooks) represent a more progressive situation than actually exists?” In the same line of thought, Mills (1995:83-87) challenges Benjamin Whorf’s theory of linguistic determinism, i.e. the language of a culture shapes the way its members perceive the world. She claims that “language responds to the need to express our cultural perspectives”.

Teachers must also contribute to the promotion of an egalitarian and fair representation of the genders, and they can do so in innumerable ways. To begin with, they can continue to use imbalanced materials (as long as they are not offensive or ridiculous in their depiction of males and females), but they must encourage the discussion of biased representations and their implications; they can also invite students to question roles and experience playing with language. This is definitely what I am going to do that with the *Global* series. In addition, I am going to explore some of the suggestions put forward by Renner (1997:9-10, 12-15) about “what to do to change the situation” and some of his “classroom activities” (see Appendix 1), and I am also going to put into practice some of the activities suggested by Pérez-Sabater (2013:199-201) which aim at raising awareness of the importance of using appropriate language and avoiding gender stereotypes by means of fun

activities (see Appendix 2). Still another source of tools to promote an egalitarian gender system is the methodological guide “Promoting Gender Equality through Textbooks” by Brugeilles and Cromer (2009) who list suggestions which can prove extremely useful for the creation of classroom materials as well (see Appendix 3).

I would like to finish my work by citing some authors who underline the authority of textbooks. Cortazzi and Jin (1999:199-200) equate a textbook to a “teacher, a map, a resource, a trainer, an authority, a de-skinner and as ideology”, and Olson (1989) states that “the *criterion of authority* also entails that textbooks have authority and are regarded as the legitimate version of the knowledge valid in society”. These quotes shed some light and a new perspective on the first claims of this research, which describe a textbook as “a necessary evil” and “a mirror of their times”. I believe a textbook is rather “a slice of reality” tinted by its authors’ brushes and an opportunity to challenge our own and our students’ settled beliefs and prejudice.

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Appendix 1: “What to do to change the situation” and “classroom activities” (Renner)

The patterns of interaction that characterize female-male behaviour reflect and perpetuate the structured inequalities which characterize the relationships between women and men in most societies. Therefore as teachers of language we need to:

- Ask more open-questions to female students;
- Allow more "wait time" in responding; research has shown that the average wait time an instructor gives a student is three seconds, when wait time is increased to 7 15 seconds, learners produce more correct responses;
- Male students need exercises to help them develop talk-support skills. Such activities include:
 - Active listening skills to give support and encouragement to their conversation partners. (See box (...))
 - Provide utterances which confirm points made by their partners, elaborating and developing their partner's points from their own experience.
 - Express disagreement in a non-confrontational manner; i.e. Win-Win.
 - Ask facilitative questions which encourage others to contribute to the discussion.

GOOD LISTENING SKILLS

- Face the speaker and maintain eye contact
- Give either verbal or nonverbal signs that you are listening
- Pay close attention to what the speaker is saying as well as his/her body language
- Ask questions to clarify what you heard
- Give feedback to see if you clearly understood the message of the conversation
- Compliment the speaker
- Try to understand how the speaker is feeling and reflect the feelings you pick up back to the speaker
- Don't allow your personal biases to affect what you are hearing
- Offer suggestions rather than advice

(...) In terms of interaction with text, learners need to be encouraged to:

1. Analyse what attitudes about gender and gender roles are reflected in the material;
2. Examine whether what people do and say and how they do and say things is linked to their position as men and women in society, in the family, in the culture of the workplace, etc.;
3. Consider role reversals for male and female characters in the situation presented;
4. Explore reactions to characters that are not 'gender correct', i.e. a woman pilot, a househusband; ways of using language that are not 'gender appropriate', i.e. women leading decision processes, Board of Director meetings, etc.;
5. Contest existing assumptions about gender and gender roles in communication.

CLASSROOM ACTIVITIES

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The author welcomes feedback from teachers concerning the application of these activities and student reactions to them.

1. Using the imaginative conditional (2nd conditional) have female students complete: "If I were a man, I would (like to) ..."; Male students: "If I were a woman, I would (like to)...". When students share their answers, if a female says something like: "...I would play basketball." Ask why she doesn't, if she would like to and what makes her think she can't. Good way to start an open discussion of sex-assigned roles.
2. A variation of 1; have female students answer "I would like to be a man because..." and males "I would like to be a woman because..." This activity indicates what the students see as the privileges and burdens of each sex, and how they perceive the division of roles between sexes. Male students rarely can come up with more than a couple of reasons. Female students often make a list.
3. Collect pictures of people with various facial types. In class, have students speculate on what the person may be like. Note what types of reactions students have. Do they react more favourably to women who fit traditional concepts of "feminine" and men who fit the traditional concept of "masculine?" Also note the range of fantasy they use for occupations, personality and life styles. What about marital status and number of children? If students say one woman is married and another isn't, find out why they think this.

4. Make a collection of stick figures, which are indistinguishable sexually, holding objects or doing something; e.g., driving a bus, holding a soccer ball, standing by a stove. Have students make up stories about each one and note the pronoun used. Ask why they chose the male or female pronoun for the object.
5. Make a list of "ways I have benefited by being a male/female today." One list of positives, and one list of negatives.
6. Have females pretend they are male and plan their future using a date line for 5 - 10 - 15 - 20 years and a variety of future tenses. Male students plan for their future pretending they are female. Then have the students discuss their real plans for the future compared to what they wrote. Discuss the causes of differences and why being a male or female should affect one's career goals and objectives.
7. Role-reversal game. When teaching about wedding habits, conduct a marriage ceremony in which the mother gives away the groom, the couple is pronounced "woman and husband" instead of "man and wife", and become Mrs. And Mr. Maria Sorrento. Then the male students are interviewed about "married life." Questions to be asked include: their favorite home repair techniques, how they combine marriage and career, what size suit they wear, how they manage to stay young and handsome, what's their favorite soap opera, what magazines do they read, best laundry detergent, etc. The discussion following this activity should illustrate to the class the absurdity of some of our conventions that keep men's and women's roles strictly defined.
8. Have students complete: "Today is my 80th birthday, my life has been good because..." Students are to look back over their life since they were in high school. This exercise shows their aspirations and expectations. In the followup discussion have the student discuss what on their lists is strictly tied to being male or female and why.
9. Have the students brainstorm for ten minutes making a list of characteristics of women/men. If they have difficulty, tell them to try thinking about one woman/man they know and admire. Then divide the class into small groups and have each individual read their list, then say which characteristics on the list are true of themselves, then which characteristics they like. Each small group is then to select ten items from the combined lists that they think are most important. It is essential that they agree on the meaning of each characteristic. Then have the students rank the items from one to ten. Ask the students: "Who is the person they have created? The ideal woman/man? The typical woman/man? Are the characteristics positive or negative and why?" Variations of this can be done: females working on female characteristics and males on male, vice versa, both sexes working on the

- same sex, all-female and all-male groups, mixed small groups. Have the teams compare their results. What differences exist? In the mixed groups who dominated? Males or females? Why?
10. Have the class line up in a straight line and tell them to pick their position on the basis of their importance. {DO NOT tell them what to judge importance on.} Set a time limit of 15 - 20 minutes to do this. Afterwards, ask the students their reasons for the organization of the line? Point out where the women are and ask why? On what grounds was their importance decided compared to the men?
 11. Writing activity. Have females write on the following topics: "What I like best about being a woman. What I like least about being a woman. What I like most in men. What I like the least. Reverse for males. Tabulate the answers when reading the students writing and present the data as a discussion topic in class. Get the students to discuss the origins of the likes and dislikes.
 12. Have students monitor TV advertisements for sexism and use of sexist images in product promotion.
 13. Observed class discussion. Have the male students sit in a circle and the females sit in a circle around them. Each female picks a male to observe his verbal and nonverbal communication (great way to point out paralinguistics to students). The female students do not say anything while the males are talking. The males pick one of the following topics for discussion:
 - What they like about being male.
 - What they don't like about being male.
 - What they like about females.
 - What they don't like about females.
 When the males are finished, each female gives her observations of what the male she was watching said (verbally) and did (nonverbal gestures, movements, body position). The males cannot say anything while the females are discussing them. Reverse everything with the females in the center circle and the males doing the observations. Afterwards, have a general discussion about how everyone felt, their reactions, particularly note the paralinguistic activity. Did females or males use more non-verbal communication? What does this tell the opposite sex in his/her communication?
 14. Set up a display of environmentally friendly cosmetics (no animal testing, please!), beauty equipment, hair gels, foams, sprays, etc. If you can get away with it, have the males put on makeup and discuss how it affects their self-perception. The females in the class once again are silent and choose one male to observe for verbal and non-

- verbal communication. After the males have spoken, the females discuss how they feel with and without makeup and why they feel this way.
15. Have students bring to class their favorite comic books/magazines. Discuss the roles portrayed in them regarding the status of women. (Many popular comics for males are extremely violent and portray women as objects of sexual desires or sexually stimulating violence.)
 16. Divide the class into small groups. Bring in a big stack of old magazines, scissors and paste. In groups have the students make a collage of the "ideal woman" and the "ideal man." They need to include physical description, emotional characteristics, personality, and mannerisms. Then have each group explain their ideas.
 17. As a homework project, have the students watch a television situation comedy or serial program which includes a woman in a lead role. The students are to analyze the role the woman plays. What is her personality like? What type of person is she? What does the character say about society's generalizations about women? The students can report their findings to the class in either a skit or an oral report.
 18. Students can analyze nursery rhymes or children's stories which include women alone or both males and females. What is the role played by each person? What do they think this implies or suggests as to the way females and males see themselves?

Appendix 2: Activities to raise awareness on the importance of using appropriate language and avoiding gender stereotypes (Pérez-Sabater)

The activities proposed have been adapted from resource books for language teachers and from teaching guidelines.

a) Riddles (Adapted from MEC (1988). *Guía didáctica para una orientación no sexista.*)

Task 1. Riddles

Aim: to show how the hiding of women in language produces the masculinization of language.
Time: 10 min. each
Participants: the whole class.
Level: Intermediate, B1.
Try to solve the following riddles: <ul style="list-style-type: none">● Smith had a brother. Smith's brother died. However, the man who died never had a brother. How is that?● A father and his son were in a car when, suddenly, the father lost control of the vehicle and they crashed into a telephone pole. The father died immediately. His son was seriously injured and taken to hospital where he had to be operated on. When the doctors on call appeared in the operating theatre, a voice was heard that said: "I cannot operate on this boy: he's my son".
Procedure: after presenting the riddles to the class, observe how the students react and how long it takes them to guess the correct answer. The fact that addressing people may be another way of categorising them may be the centre of a follow-up debate. A debate on the second riddle may also give rise to interesting opinions on the professions traditionally associated with each sex.

b) Story games (Adapted from Wright, A. et al. (1983). *Games for Language Learning*. Cambridge: Cambridge University Press.)

Task 2. Story games

Aim: to see how women and men are regarded by learners.
Time: 15 min.
Participants: the whole class.
Level: Intermediate, B1.
Procedure: class work. The teacher begins the story with the first half of a sentence. Then, the students finish it. For instance: <i>Teacher: I saw a man working ...</i> <i>Student 1: ... in an office.</i> <i>Teacher: The man was...</i> <i>Student 2: ... very tall and strong.</i> <i>Teacher: Next to him, there was a woman...</i> <i>Student 3: ...who was his secretary.</i> As answers are being given, the teacher writes down the answers on the blackboard and the results are commented on with the whole class. A discussion about the gender relations implied by this sort of dialogue finishes the activity.

c) Role inversion (Adapted from Agüera, I. (1999:173). *La mujer de papel*. Madrid: CCS.)

Task 3. Role inversion

Aim: “to put oneself in the other’s place” referring to the roles traditionally given to women and men at home.
Time: 30 min.
Participants: the whole class and volunteers.
Level: Intermediate, B1.
Procedure: Step 1. Teacher and students plan and prepare the performance of a scene from the daily life of a family (mother coming back home after a working day, time to make dinner while the family is at home, the cleaning-up day, etc.) Step 2. Students volunteer to take part in the performance, but boys play the part traditionally associated with women and girls that with men. In this way, we encourage students to put themselves in the place of others, to think and feel like the opposite sex and explain and analyse the situations personally experienced. Step 3. An in-class discussion focuses on the discriminatory situations that participants have experienced during the performance, which they probably experience every day in their homes.

d) The odd person out, this is an up-dated version of the traditional game *the odd man out*.

Task 4. The odd person out

Aim: make students aware of how sexist language (generic-masculine terms, suffxes in –ess or titles such as <i>Miss</i>) is still used in the English language.
Time: 15 min.
Participants: the whole class.
Level: Intermediate, B1.
Procedure: Step 1. Students have to spot the incorrect word from a series of words. For example: 1- <i>Actress - Waiter- Actor- Driver- Doctor</i> 2- <i>Ms- Mr- Dr- Miss- Ph. D</i> 3- <i>Police officer- Chairman-Sales person-Fire fighter</i> Step 2. After finding the word, they have to explain why the term is not suitable and give an alternative <i>neutral</i> word.

Appendix 3: Suggestions for developing an egalitarian gender system in textbooks (Brugeilles and Cromer)

On the basis of existing work and research done by the International Network for Research into Gendered Representations in Textbooks, a number of suggestions have emerged for developing textbooks that can promote egalitarian gender relations. These suggestions form a complete framework of action.

Criteria for promoting gender equality

i The elimination of stereotypes and the most blatant sexism is insufficient. All representations of men, women, boys and girls must be monitored.

i Characters embody representations of male and female, and it is on characters that action must be taken.

i All characters form part of the gender system presented in a textbook, but the system is not present in the same way throughout the textbook. All gendered representations of males and females must therefore be monitored accordingly, taking into account:

- every part of the textbook such as passages of text, lessons, exercises and appendices;
- both texts and illustrations. While it may seem easier to monitor illustrations (especially in terms of the number of characters), which are scarcer and take up more space than text, this does not imply more balanced representations. In addition, the connection between text and illustration must be analysed carefully. A gender-neutral text may be accompanied by an inconsistent illustration. Texts and illustrations may be redundant or conflicting; they may reinforce or, conversely, weaken each other's messages.

Choice of characters in a textbook

A number of options – not mutually exclusive – exist regarding the choice of characters. Although this choice may depend on educational considerations, it should be realized that this can have an impact on gender equality.

Characters or no characters?

There is no obligation to use characters. Abstract ideas (such as distance and speed) and examples drawn from various subjects (life sciences, technology, geography) for the purpose of teaching and demonstrating the usefulness of mathematics can be used without recourse to a human being and can still enrich the pupils' world. Non-recourse to characters

avoids the issue of gendered representation. Use of characters, on the other hand, requires thought to be given to the gendered representations that they may convey.

Gendered or ungendered characters?

As well as male and female characters, it is possible to use an “ungendered” character, such as “pupil”, “child” or “person”, or to include an element of uncertainty, for example, by using a first name that could belong to either sex. Recourse to ungendered characters emphasizes the universality of characteristics and behavior patterns, by regarding them as neither male nor female. Use of gendered characters automatically raises the question of equality.

Individual or group characters?

A character may be an individual or a party of individuals, a group, either gendered (“the girls”) or ungendered (“the class”, “the family”). Use of a group character creates a group identity conducive to generalizations and the production and reproduction of stereotypes. Care must therefore be exercised when presenting gendered group characters. An ungendered group, in addition to its collective identity, implies a mixture of men and women, which is often a factor of gender equality.

Gendered characters: four basic questions

If it is decided to use gendered characters, two core principles must be taken into account.

i Few representations are status-enhancing or status-eroding in themselves. But if a representation is not to be status-eroding or negative, it must be conveyed by both sexes. All representations must be “embodied” by characters of either sex, and role models must be diversified for each sex: both male and female characters can do housework and have an occupation.

i Textbooks do not reflect reality but rather structure a representation of society that they legitimize. They can offer social behaviour models, individual and collective identities, and gender-sensitive values.

Two non-mutually exclusive options are available:

– The first option is to relate textbook representations to reality, that is, situations actually observed in the countries concerned. This is useful if these situations indicate progress in terms of gender equality: the number of individuals of both sexes is roughly equivalent, the number of women in certain professions has increased dramatically, etc.;

– The second option is to use situations in other countries, for although gender bipolarization exists in all societies, it does not always take the same form: the diversity of male and

female role models shows that there is no such thing as a natural or universal role for men and women.

However, the models offered must not seem absurd to the population because they mark too great a break with behaviour considered to be acceptable by that society. These models would then be counterproductive.

Four basic questions arise:

1. How should characters be gendered?

In text...

A character's sex is indicated by the grammatical gender of the pronoun, proper noun or common noun. These different designations also define a character's social identity and immediately place the character in the public or private sphere. Therefore, language (grammar and vocabulary) plays a vital role here. Various types of designations can be combined:

- a pronoun: he/she;
- a first name: male/female/unisex;
- a surname;
- a family relationship;
- another relationship: friend, neighbour, colleague;
- a profession or occupation;
- a political or religious office;
- another status: landlord, tourist, and so on.

✓ Use the same type of designation for male and female characters. For example, the term "housewife", which has no proper masculine equivalent, should be avoided. If the word "mother" is used, then so too must "father".

✓ Vary the designations of male and female characters while taking care to place them in a variety of spheres and social functions.

✓ If characters of both sexes appear in the same text, do not automatically start with the male character.

✓ Avoid sexist language:

- use the masculine and feminine forms in the case of a masculine plural, for example, “sportsmen” and “sportswomen”;
- use a neutral or feminine form of titles and functions if one exists, for example, chairperson;
- pay attention to the meaning of the words employed, which must not ridicule, demean or imprison a character in a role.

In illustrations...

The question of how to gender characters in illustrations is complex and calls for careful thought. It is a matter of knowing which symbols to use to indicate male and female. This must be resolved with reference to the cultural context while bearing in mind the gulf between tradition and modernity. Choices may consistently convey bias, for example, if female characters are shown wearing traditional African garments while male characters wear European clothes, if girls are never shown in trousers, and so on.

2. How should parity be ensured between men, women, girls and boys?

Parity must be ensured...

- ✓ between men, women, girls and boys in both text and illustrations;
- ✓ in all the different parts of the textbook, such as, the lessons, passages of text and exercises;
- ✓ in the casting of “hero” characters and minor figures;
- ✓ in the position and size of characters in illustrations;
- ✓ in the distribution of educational functions:
 - the companion figure who supports pupils throughout the textbook and therefore throughout the school year. Pupils are at home with this character, present in both text and illustrations, and can identify with him or her;
 - the character who appears in the pictograms to help pupils find their way through the various sections of the textbook (“I must learn”, “I must remember”, etc.). The same characters appear throughout the book;

– the substitute, who is present in the illustrations and represents the teacher or pupil, interacts with the child, attracts the latter’s attention and provides guidance and advice (for example, on how to solve a problem);

✓ in presenting or referring to well-known figures in the fields of politics, science, literature, sport, the arts and economics.

3. How should egalitarian descriptions be presented?

In addition to designations indicating occupational, family, social and political status, descriptions are defined by actions, attributes (characteristics, items, etc.) and settings.

These features all confer roles on the characters and indicate whether they belong to the public or private sphere...

✓ Emphasize features that both sexes have in common – rather than their differences – by developing identical ranges of characteristics with no exclusions or preferences.

✓ Highlight the interchangeability, rather than the complementarity, of roles.

✓ Introduce characters with multiple identities, combining a number of characteristics such as a mother who is a doctor, a father who is a builder, and so on.

✓ As to characters’ physical and psychological characteristics, do not draw portraits that:
– ascribe gender-specific psychological features, defects or moral qualities. On the contrary, show, for example, boys who are afraid or who cry, girls who are brave, and so on;

– link certain intellectual abilities to one sex. It seems very important to present cultivated female characters who have mastered not only traditional but also the most up-to-date techniques and technology;

– emphasize the importance of dress and external appearance to female characters.

✓ In terms of rights, ensure that all characters have:

– the same rights in every area of their lives, above all, the same political rights (to participate in politics, exercise power, and so on);

– the same autonomy to make decisions for themselves and their immediate circles.

✓ As far as their economic situation is concerned, all characters must be shown to be financially independent and self-sufficient and to have access to resources and property.

✓ In the domestic sphere, promote equal, and joint, involvement of men and women in domestic work and in their children's upbringing.

✓ In the employment sphere:

– show men and women in a variety of similar occupations;

– do not confine women to employment that is an extension of their domestic and maternal activities. The lowest-status and poorest-paid traditional female occupations are those which demand the qualities/skills most closely related to the domestic sphere;

– emphasize the occupational status of women and the payment of their work: for the same work, they must receive the same pay as men. Women's lack of occupational status and their unpaid or underpaid work is a factor of their lower status.

✓ Opportunities to engage in non-occupational and non-domestic activities (leisure, sports, etc.) must be equal, whatever the character's sex.

✓ In illustrations, do not reproduce the common association between certain types of space and gender. For example, female characters are often associated with private, enclosed, interior spaces and male characters with public, open, exterior spaces.

Two common contexts: family and school

Family and school are both closely related to the child's world and encourage identification with and assimilation of gendered roles.

In the family...

The family relates to the domestic sphere, however, owing to the parents' professions, in particular, it involves other spheres.

✓ Fathers and mothers must have the same rights and duties. For example, managing family resources, making decisions on an equal footing, and sharing domestic and child rearing equally. Their relations must be based on respect and independence.

✓ Children must have the same rights and duties whatever their sex:
– do not introduce gender discrimination in access to resources (food, care, etc.), activities (educational, recreational, etc.), task-sharing, etc;
– do not portray different treatment: greater demands on children of one sex, rebukes or encouragements depending on the sex, etc.

✓ Show relations between parents and children to be of the same nature and intensity whatever their sex. Do not gender parental tasks and involvement: both fathers and mothers are entitled to provide daily care (washing, feeding) for their sons and daughters, to rebuke

or reward them, etc.

✓ As to the composition of a family:

- show families composed of a father and a mother and not only families composed of a mother and her children;
- vary the composition of the siblings and the sex of the eldest to avoid showing a gender preference;
- diversify family relationships: grandparents, uncles, aunts and cousins (of both sexes) feature rarely. They could bring variety to the models offered.

At school...

In portraying schools in textbooks attention can be drawn to equal opportunities for girls and boys and the need for the right to Education for All.

✓ Paint a picture of the school, in text and illustrations, as welcoming for both sexes (e.g. schools with separate lavatories for girls and boys).

✓ Ensure parity and gender diversity among both pupils and teachers:
– the presence of girl pupils in textbooks legitimizes the presence of girls in the classroom, who can look to them as role models;

– the presence of teachers of both sexes legitimizes the possession and transmission of knowledge by both sexes. Both girls and boys can project themselves into the teaching profession.

✓ As far as teachers are concerned, avoid showing a division of labour that is an extension of their traditional roles: for example, female teachers taking charge of the youngest children and domestic chores within the school, while male teachers take charge of the older children and management tasks.

✓ Teacher/pupil interactions must show pupils as subject to the same demands and the same degree of interest whatever their sex and whatever the subject matter.

✓ All pupils must have the same school materials: textbooks, stationery, computer equipment, etc.

✓ Show that both girls and boys are interested in and succeed in mathematics, science, literature, history, and other disciplines; school subjects are gender-neutral.

✓ Pupil/pupil interactions must not result in a gender-based hierarchy but must show egalitarian mixed relations based on cooperation and sharing.

4. How should egalitarian interactions be promoted?

Now that parity has been considered, gender diversity and relations between characters must now be addressed.

✓ Present as many male as female characters on their own, that is, not in a relationship. The fact of occupying a “space” (text or illustration) on his or her own strengthens a character’s independence.

✓ Pay attention to the age and sex of the characters interacting:

– ensure that there is gender diversity in relationships;

– do not place male characters solely, or mainly, in relationship to other male characters;

– do not introduce, or define, female characters solely in relation to male characters;

– do not place women solely, or mainly, in relationship to children.

✓ Pay attention to the nature of relationships between characters of both sexes:

– show situations in which both sexes cooperate and assist each other on an equal footing in various fields;

– reverse the skills traditionally ascribed to a particular sex: show female characters advising male characters on scientific matters, for example;

– avoid competition and rivalry between the sexes (especially through comparisons);

– do not confine women and girls to positions of obedience, dedication to others and deference to men and boys.

✓ Distribute speaking and listening roles equally, as well as the various types of speech (imperative, argumentative, interrogative, etc.).

From non-sexist materials to an egalitarian offensive

In addition to eliminating discriminatory gendered representations and portraying an egalitarian gender system – thus resulting in non-sexist teaching materials – a more ambitious stand can be taken in textbooks by, on the one hand, exposing common forms of sexism in society and, on the other, promoting girls and women and the right to gender equality. A number of approaches are therefore possible.

✓ Explicit incorporation into school curricula of references to citizenship, human rights and democracy and action to combat all forms of discrimination, including sexism.

- ✓ Promotion of a positive image of women by emphasizing their contribution to a country's history and to its economic, social, scientific, cultural and artistic wealth: women politicians, symbolic figures of history, etc.
- ✓ Exposure and correction of gender inequality and discrimination against women in textbooks.
- ✓ The most common sexist stereotypes – women are gentler, more sensitive and better than men at taking care of children and the home; they are weaker than men; they are not clever; they have no authority, etc. – may be countered by portraying positive female role models and men in non-traditional situations, thus contradicting such assertions.
- ✓ Present situations that upset learned ideas, are at variance with social norms (childless women, for example) and run counter to certain proverbs and popular songs that discriminate against girls and women.